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A Study of a Series of Garden Poems in Tang Dynasty
—Wang Wei's *Wangchuan ji* and its Following Works

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Wang Wei's 王維 *Wangchuan ji* 輞川集 is a series of poems written in pentasyllabic quatrains that describe the various sites around his villa. In the mid-Tang period, considerable number of works were written that were similar to, or that imitated *Wangchuan ji*'s style. This essay focuses on *Wangchuan ji* and its following works, considers their situations and theme, and delineates their changing expression.

Wangchuan ji has two remarkable characteristics. First, it has strong intention of producing the whole garden's design. Second, while Wang Wei's works which were written in collaboration with his special friend Pei Di acquired the quality of "chang he shi" (唱和詩 sung in harmony), *Wangchuan ji* has a closed, exclusive mood. Although the works following it are similar to *Wangchuan ji* in style, these two characteristics do not appear in these works.

Qian Qi 錢起, a much younger friend of Wang Wei, wrote *Lan tian xi za yong er shi er shou* 藍田溪雜詠二十二首. While the style of this work is obviously influenced by that of *Wangchuan ji*, his poems do not intend to pro-

duce the whole garden's design, which is a remarkable characteristic of *Wangchuan ji*. His poem's title "za yong" 雜詠 means "a poem that comprises various kinds of themes", Qian Qi's poems include a lot of "yong-wu shi" 詠物詩, showing active perception of his feelings, which *Wangchuan ji* does not describe.

In the latter half of the mid-Tang period, the poems that followed *Wangchuan ji*'s style acquired the quality of "chang he shi" by the efforts of more than three poets who were from remote places. Basically, these works build on the relationships of the society; their most important role is to share one common place in literature. Thus, they often have a playful mood, and become like rhetorical games. Han Yu's 韓愈 *Feng he liu shi jun san tang xin yong er shi yi yong* 奉和劉使君三堂新詠二十一詠 is one of the most marked example, which is full of witty diction.

Compilation of the Ryūkyū Manuscript of *Renzhonghua* 人中畫
—— the Relationship between the Ryūkyū Manuscript
in Mandarin 官話 and the Original Printed Edition
in Written Vernacular Chinese 白話 ——

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This article examines what was the source book of the Ryūkyū manuscript of *Renzhonghua*, and who compiled the manuscript. The following points are clarified: the Ryūkyū manuscript of *Renzhonghua* is a translation from the original edition printed in China: the Ryūkyū manuscript is written in Mandarin and the original edition in written vernacular Chinese. Publication of the printed edition and its contents and characteristics were recorded in Chinese documents, but the last few pages of the original copies have unfortunately been missing for centuries, and been never found still anywhere. The Ryūkyū manuscript has detailed notes. It is surmised that some of their notes might be transcriptions from the original text in vernacular Chinese. The Ryūkyū manuscript is expected to inherit the contents and writing styles of the original printed edition.

Linguistic features in the Ryūkyū manuscript of *Renzhonghua* are different from those in *Guanhua wenda bianyu* 官話問答便語, but very similar to

those in *Baixing* 百姓, which was compiled by the Zheng 鄭 family. There exist several versions of the *Renzhonghua* manuscript, and the Ryūkyū manuscript is one of them. The manuscript held by the Kyōto University had been originally owned by the Zheng family and later moved to the university. On the other hand, the manuscript held by the Yaeyama Museum is said to have been owned by the people learned Mandarin under the Zheng family. There is a high probability that the Ryūkyū manuscript of *Renzhonghua* was translated and compiled by the Zheng family members.

A Study of the *Dingzhi Chunqiu* 鼎峙春秋,
the Grand Opera in the Court of Qing 清 Dynasty
The Drama of the *Sanguozhi* 三國志 in the Imperial Court of Qing

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Dingzhi Chunqiu 鼎峙春秋, which was staged in the imperial court of Qing 清 is the large-scale drama about *Sanguozhi* 三國志. The main story goes ahead through Liu Bei 劉備 as the main subject, but the story also has the parts irrelevant to Liu Bei. Such parts were based on some dramas made before it, and would be introduced for the purpose of adding the change to the story and letting the woman character appear during the drama. *Dingzhi Chunqiu* is made by connecting the acts based on the dramas before it with the acts which were made based on *Sanguoyanyi* 三國演義 newly. Good portion of the dramas which were used as material has been lost now, and we can just restore contents of such dramas from contents of *Dingzhi Chunqiu* to some extent.

In the last part, Cao Cao 曹操's hell visiting and southern conquest of Zhuge Liang 諸葛亮 are played in turn. It expresses the fate of the person who revolted against the legitimate emperor, the other ethnic group conquest by the army of the emperor, the obedience of the other ethnic group, and this is good for drama of the Imperial Court. It seems that the latter was intended to praise the south race conquest that Qianlong-di 乾隆帝 really performed.

TRANSLATION AND NOTES:

Jin-lou-zi (by Xiao Yi) *Part 3*

—Hiroshi KÔZEN

MISCELLANEOUS:

Introduce on Recent China Study Research in South Korea

—Bunkyô KIN, Kyôto University

SELECTIVE ABSTRACT OF RECENT WORKS